

edward johnson building
faculty of music
university of toronto



FACULTY ARTISTS SERIES

PROGRAMME IV

SATURDAY, FEBRUARY 16, 1985

8 P.M.

WALTER HALL

PROGRAMME

Trio Sonata in C minor, BWV 1079
(from "The Musical Offering")

Johann Sebastian Bach

Largo
Allegro
Andante
Allegro

*Suzanne Shulman, flute; Lorand Fenyves, violin
Douglas Bodle, harpsichord*

Sonata in A Major, K.526

Wolfgang Amadeus Mozart

Molto allegro
Andante
Presto

Lorand Fenyves, violin; William Aide, piano

- INTERMISSION -

Sonata for Flute and Piano

Francis Poulenc

Allegro malinconico
Cantilena
Presto giocoso

Suzanne Shulman, flute; Douglas Bodle, piano

Sonate pour Violon et Violoncello

Maurice Ravel

Allegro
Très vif
Lent
Vif, avec entrain

Victor Danchenko, violin; Vladimir Orloff, cello

PROGRAMME NOTES

Bach: Trio Sonata in C minor BWV 1079

The composition of the Musical Offering was inspired by a fugue subject given by Frederick the Great to Bach when Bach visited the Prussian court in 1747. The complete work, published in Bach's lifetime and dedicated to the music-loving King, consists of 10 canons, two ricercars and a trio sonata all based on the "royal" theme. In the trio sonata the theme appears in its complete form only in the fugal allegro movements - in the slow movements it is introduced in fragmentary and altered form. The third movement contains echoes of the more fashionable modern style of the Prussian court in its short phrases, virtuoso ornamentation, affected harmonies and sudden dynamic changes contrasting with the stricter fugal textures of the allegro movements.

Mozart : Sonata in A major K. 526

Except for a small sonata described by Mozart as 'for beginners' this A major sonata is the last violin sonata Mozart composed. Although in his catalogue Mozart described it as "a Keyboard Sonata with the accompaniment of a violin", the two instruments are more integrated than in earlier sonatas and share equally in the presentation of thematic material. The first movement follows sonata form, the third is a rondo and the Andante which alternates between D major and D minor provides contrast in its chromaticism. The sonata was completed in 1787 during the composition of Don Giovanni.

Poulenc: Sonata for Flute and Piano

Like Debussy, Poulenc planned a series of sonatas at the end of his career which were unfinished at his death. The Elegie for horn and piano, and the sonatas for flute, clarinet and oboe were composed between 1956 and 1962 and only sketches for a bassoon sonata have been discovered. The flute sonata was one of the first works composed after the opera Dialogue of the Carmelites and many musical motives in the sonata can be traced to the opera. The moderate first movement is in modified ternary form and the third movement is a rondo which has a reference to the first movement before the recapitulation. The middle movement contrasts tempo and key. The Sonata was first performed by Rampal and the composer in 1956.

Ravel: Sonata for violin and violincello

This sonata is dedicated to the memory of Debussy and the opening movement first appeared in a collection of pieces by various composers (including Bartok & Stravinsky) under the collective title Le Tombeau de Debussy. Although the overall structure of this sonata is quite conservative - four movements which follow the general outlines of sonata, scherzo, lied and rondo forms - the extreme contrasts of modality, chromaticism, lyricism and percussiveness caused Ravel himself to see a stylistic change in his work. "I think this Sonata marks a turning point in my career. The music is stripped down to the bone. The allure of harmony is rejected and increasingly there is a return of emphasis on melody."

Programme notes by Catherine McClelland

TONIGHT'S ARTISTS

Pianist WILLIAM AIDE received his musical degrees from the University of Toronto and the Juilliard School of Music. In 1962 he won first prize in the CBC Talent Festival and the Canada Council Award for Young Performing Artists. He is noted not only as a solo recitalist but as a prolific chamber music artist and accompanist, performing in the Soviet Union, England and New York, as well as with most of Canada's major symphony orchestras and in recital from coast to coast. Mr. Aide is a Professor at the Faculty of Music.

Winnipeg born DOUGLAS BODLE taught at the Royal Conservatory of Music from 1959 to 1966 and then returned to Winnipeg where he was Assistant Professor at the University of Manitoba from 1966 to 1968. Since that time he has been a Senior Tutor of harpsichord and organ at the Faculty of Music. An active soloist, chamber music performer and accompanist, Mr. Bodle performs frequently on CBC radio and at major festivals in Canada and abroad. He is organist and Choir Director of St. Andrew's Presbyterian Church and Holy Blossom Temple.

Russian born violinist VICTOR DANCHENKO was for many years one of the Soviet Union's premier soloists with an extensive performing career in the Soviet Union, Bulgaria, Rumania, Yugoslavia and Italy. Since emigrating to Canada he has performed with the Toronto Symphony and is frequently heard on the CBC. He recently performed with the Puerto Rico Symphony and will tour Spain and France in April. Over the past

three years his students have won numerous first prizes at Kiwanis Festivals and Canadian Music Competitions, and one of his students was a finalist at the Yehudi Menuhin International Competition in England in 1983.

LORAND FENYVES, Professor Emeritus of the Faculty of Music, started his concert career in his native Budapest and on the eve of World War II moved to Israel where he founded the Israeli String Quartet and was co-founder of the Israeli Academy of Music in Tel Aviv. For many years he was concertmaster of l'Orchestre de la Suisse Romane, and, in addition, conducted master classes of international renown before coming to Canada in 1965, where he has been associated with the Jeunesses Musicales and the National Youth Orchestra. Recent concert tours have taken him to Europe and Japan where he appears regularly with orchestras and in solo recitals.

VLADIMIR ORLOFF began his professional solo career in Rumania. He became the youngest member of the Bucharest Philharmonic at age 17 and within a few years was awarded first prize at the International Competitions of Bucharest, Warsaw and Geneva. His solo career has included impressive appearances in Prague, Paris, London, Berlin, Amsterdam, China, Israel, the U.S. and Canada. Through the years he has been a Professor at the leading Universities of Bucharest and Vienna, and since 1971 he has been a Professor at the Faculty of Music.

SUZANNE SHULMAN, Toronto born and trained, furthered her studies on Canada Council scholarships in Europe with Jean-Pierre Rampal and Marcel Moyse. She has toured extensively in over twenty countries of Eastern and Western Europe, Great Britain and Latin America. A founding member of Camerata Canada, she has a special affinity for chamber music. During the current season she will appear in Canada, the U.S., France and England. Suzanne Shulman teaches at McMaster University, the Faculty of Music and the Royal Conservatory of Music.

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The Faculty of Music acknowledges with gratitude the support of the artists appearing in this Series. All have performed without fee, enabling the proceeds of the concerts to be directed to the Faculty's Bursary Fund which provides financial assistance to needy students.

FACULTY OF MUSIC

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SET DESIGNER..... EDWARD KOTANEN
AFTER THE ORIGINAL BY TONY BUSINGER

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Contributions for the scholarship or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome, and are eligible for an income tax receipt. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.